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the English custom was introduced in America, of rising while the national anthem, "Hail Columbia," was sung.

On his return to England, he went to his chateau near Waterloo, in Belgium, where he used to say that he had so cut the trees of a certain plantation that when the wind was in the south they played the slow movement of Mendelssohn's Scotch symphony.

Jullien remained at his chateau until the concerts began at Drury Lane in the autumn of 1854. They were so successful that they were carried on at Convent Garden after Christmas.

In 1856 the Surrey Gardens were opened by a company, a magnificent hall having been built for Jullien's promenade concerts. I was interested with Jullien in that undertaking, and had arranged to pay all expenses, vocalists, &c., for half the receipts, Jullien finding the band and his own services for the other half.

This was rather a one-sided division, considering I included Grisi, Gassier, Albani, and other "stars" in my list of payments. The arrangement was for a fortnight. At the end of the first week the band struck for arrears of salaries due to them, not by Jullien, but by the company that had failed. The musicians declared they would not perform unless I endorsed their engagements, and made myself liable for the whole debt. Their determination was made formally known to Jullien one Saturday afternoon in the Gardens, after the morning concert had taken place. I was absent. Jullien sent his Secretary to my house to fetch me. In order to keep the band together until I arrived, and could make some arrangement, Jullien made them a speech, addressing them from a chair on which he stood, and from which he would have the first intimation of my approach. He spoke for some time, and I believe very nearly succeeded in inducing the band to do as he wished them without my intercession. In the excitement of speaking he knelt down and repeated a few words in French. He had seen me enter the Gardens. As I came near the little crowd of instrumentalists, Jullien jumped up from among them on to the chair, and pointing to me, said—"Gentlemen, my prayers have been heard; *voilà l'homme avec l'argent*." The musicians hurried round me like a swarm of bees on a lump of sugar.

I did not, however, pay them; but Jullien got the assistance of a military band then playing in the Gardens, and the concert that evening was duly performed, Jullien telling the audience that his Sepoys had revolted; and that had it not been for the gallantry of the British soldiers, he would have been sacrificed. It was during the time of the Indian Rebellion, and the effect of the speech was tremendous.

In 1857 his cornet-a-piston player, Koenig, died insane at Paris. The loss of one with whom he had so long associated had a serious effect on Jullien, and from this period his energies seemed to fail him; he was most anxious to return to France. His last concerts in London took place at the Lyceum in 1858. His last appearance in public was at the Free-Trade Hall, Manchester, in the early part of February, 1859. After this he left England, broken in health and spirits. He went to Paris, where he was imprisoned for debt at Clichy. He was arrested as an Englishman, at the suit of an Englishman. This greatly increased his mental excitement, which had been for some time apparent. On being liberated he arranged to give some

concerts on a grand scale at the Cirque Impérial, in the Champs Elysees. The first was to have taken place on March 12, 1860, but it was found necessary to put him under restraint some weeks before that time.

He was sitting at the piano-forte one morning, when he suddenly rose with a knife in his hand, and, addressing a young lady who was on a visit in the house, told her he had an inspiration from heaven to kill her. With wonderful presence of mind she declared she was ready to die, but asked him to grant her one favor before fulfilling his mission. "What is it?" he replied; "I have power to agree to what you may demand." She begged that he would let her hear him play some of his own compositions on the piccolo. He consented, and went into an adjoining room to fetch the instrument. She turned the key upon him and rang for assistance. He was taken to Dr. Pinet's Maison de Sante, known as La Folie St. James, where he died, raving mad, on March 14, 1860.

MUSICAL MATTERS IN FRANCE.

The *Figaro* of the 14th of June, says: last night, at nine o'clock, Rossini sent to the Emperor the score of the Hymn which he has composed, and which is to be performed at the moment of the entrance of the Sovereigns in the grand Nave of the Palace of Industry, on the 1st of July, the day of the distribution of the awards to the exhibitors in L'Exposition Universelle. The performance of the Hymn has been confided to M. M. Georges Haivel and his orchestra, Jules Cohen and his chorus, and Paulus with his military bands. The score demands the extraordinary accompaniment of enormous bells, and many salvos of artillery. I invent nothing, says the chronicler, M. Alfred d'Aunay; I only copy the too last indications of the partition of the Maestro. The Sovereigns who will enter to the sound of this formidable music, are the Emperor and Empress of France, the Emperor and Empress of Austria, the Sultan of Turkey, the King and Queen of Portugal, the King of Egypt, and the King of Sweden and Norway; also the Prince de Galles, the Prince and Princess Royal of Prussia, and the municipal representatives of London, Edinburgh and Dublin.

The *Figaro* also gives the details of the decorations of the Hall, which contains 16000 numbered stalls. A large portion of the grand Nave is ornamented.

More than half of the grand Nave is decorated with tapestry of scarlet velvet, enriched by golden lace-work. A monumental organ is placed back of the orchestra, awaiting its thousand performers. The workmen of the Imperial furniture-repository are about decorating the stage of the throne and the saloon in front of it.

After the Festival of Peace the grand Nave of the Palais de l'Industrie will retain its magnificent decoration, and serve for the solemnities organized under the care of the committee on musical works. The following is the programme:—

FIRST PART.

Overture d'Iphigénie en Aulide of Gluck; to which Halévy has written a Coda.

Chorus of Soldiers, from *Faust*, by Gounod, performed by two orchestras.

Fragments from the Armide, by Gluck.

A. *Voici la charmante retraite*. Chorus.

B. *Gavotte*. Orchestra.

C. *Jamais dans ces beaux lieux*. Chorus.

Overture, Fra Diavolo, by Auber.

SECOND PART.

March from the Prophet, by Meyerbeer. With two orchestras.

Evening Song, Chorus by Félicien David, with orchestra and Solos for Flutes and Violoncellos.

Prélude de l'Africaine, Meyerbeer.

Prayer from Moïse, Rossini, with twenty-five harps.

THIRD PART.

Overture of Jeune Henri, by Méhul, with the addition of a second orchestra for the Military Finale.

Hymne à la France, Berlioz, with chorus and orchestra.

L'Annonciation, *Marche Religieuse*, A. Adam, with orchestra and twenty-five harps.

Chorus from Judas Maccabée, Handel, with Chorus, Soprano Solo, Organ and Orchestra.

The Concert will be directed by Mr. George Haivel.

The Second Concert of the Conservatoire, in honor of the Exposition, was given on the 16th of June, and comprised the following programme: Symphony in C Minor, by Beethoven; the Chorus of the Deux Avars, by Gretry; Fragments from the Septuor of Beethoven; "O Filii," double chorus, by Leisring; Overture to Der Freischütz, by Weber; and a Psalm by Mariello.

The three pieces selected by the Conservatoire for the trial performance this year, are, for the males, the Second Concerto, by Chopin; for the females, the First Concerto, by Hiller, and for the piano class, males and females, the First Concerto by Herz.

On the Fourth of July there will be given a grand instrumental concert, at which it is probable that the Hymne à l'Empereur, by Rossini, will be performed for the second time. Also the Cantata composed by M. Saint-Saëns.

On the 5th and 7th of July, the Festival of the French Orphéonistes will take place, under the direction of M. Laurent (de Relle).

On the 8th of July, the International Festival of the various Orpheon Societies will take place. There will be six thousand performers. The following representative societies will take part in the Festival: for France, three hundred and forty choral societies and twelve Orpheon military bands. For Belgium, the Royal Choral Society de Gand, the Royal Society de Légia de Liège, and the Society Roland de Lattre, de Hall, &c., &c. For Prussia, the Society Polymnia de Cologne. For England, the Tonic-fa-sol Association and the Walton Lodge Society. For Switzerland, La Giulianne de Genève.

On July 14th, a Festival of wind instruments.

On July 15th and 16th, a concours for wind instruments.

On July 21st, International concours of military music. These last four solemnities will take place under the direction of M. Emile Jonas. Twelve military orchestras will participate in this concours, in which, France, England, Russia, Austria, Prussia, Bavaria, Spain, Belgium, Holland, and the Grand-Duchy of Baden will find themselves represented. Four grand prizes of the respective value of 5,000fr., 3,000fr., 2,000fr., and 1,000fr., will be contended for, by twelve musical corps, ten of which are foreign and two French. The historical concerts which are to be given at the same place, and also under the care of the imperial commission, will probably not take place before the month of August.

The committee on composition at the General Exhibition have unanimously, and at the first scrutiny, awarded the unique prize to the cantata presented to the international musical concours by M. Camille Saint-Saëns. The jury was composed of MM. Aubert, Ambroise Thomas, Berlioz,

Felicien David, Prince Poniatowski, Kastner, Gevaët, Jules Cohen, Eugene Gautier, Edouard Thierry, de Saint-George, Jules Barbier, Ernest Lepine, secretary, Ramond, joint-secretary, and for the foreigner, de MM. Sorrento di Fuentes and Dr. Herschling. The Commission have set apart four sittings for the examination of "one hundred and two" cantatas sent to the concourse. Each sitting lasted from nine o'clock in the morning to five o'clock in the evening. Besides the prize awarded to M. Saint-Saëns, three cantatas received a mention. Their titles will be published; and, owing to this indication, their composers will be able to make themselves known, if they should desire to do so. The same jury, after examining the *hymns*, of which there were eight hundred and twenty-three, declared that there had been no reason for awarding a prize.

(From the London Musical World.)

HER MAJESTY'S THEATRE.

On Saturday night the first appearance of Mdle. Christine Nilsson, the much-talked-of Swedish lady from the Théâtre-Lyrique in Paris, drew together the most crowded and brilliant audience that, during the present season, has assembled within the walls of the "Old House." The opera selected for an occasion of such paramount interest to the fortunes of the establishment was the by-no-means edifying *Traviata*, notwithstanding which the success of the new-comer was never for one instance doubtful. Perhaps, before all, the cause of this might be traced to the fact that a new sensation had been experienced. The audience found themselves in presence of something young, fresh, gracefully endowed, and stamped with a certain individuality apart from the ordinary. Mdle. Nilsson is of fair complexion, the conventional type of a Swede, rather tall, slight in figure, composed and at the same time elegant in bearing, thoroughly at ease on the boards, and gifted with a voice of extended compass—a voice not powerful, but sweet and mellow, flexible, and otherwise capable, as its training already shows, and, last not least, of a quality to which the term "sympathetic" may be applied with unquestioned propriety. The earlier scenes sufficed to convince her hearers of all this, and the curtain fell at the end of the first act upon a success a legitimate as it was unanimously recognized.

That an unknown singer, a young singer, a singer the echo of whose praises on the Continent had, for two or three years past, repeatedly reached England, should be warmly welcomed was natural enough. Hearty and obstreperous as was the applause that greeted her in coming before the lamps, Mdle. Nilsson, however, seemed in no way disconcerted; and her delivery of the second verse of the "Libiamo, libiamo ne' lieti calici," of which Alfredo sings the first, showed a confidence justified by the result. The applause broke out spontaneously at the end, and the audience, longing for a repetition, scarcely gave time for the chorists to get through the share allotted to them in this gay apostrophe to friendship, love, and pleasure. The subsequent duet ("Un di felice"), where Alfredo reveals his love to Violetta, confirmed the good impression, upon which the soliloquy of the "Traviata," wonder-struck at finding herself the object of a pure idolatry ("E strano! è strano!"), the plaintive air that follows ("Ah fors'è lui che l'anima"), and, most striking of all,

the animated last movement ("Sempre libera degg'io folleggiare di gioia in gioia"), when the unhappy one, having by a violent effort, dispelled the illusion, once more vows to dedicate her life to pleasure, set the seal. After this facile and brilliant display, the applause again broke out from every part of the house, and Mdle. Nilsson had twice to return before the foot-lights.

From this point to the end of the opera the success was strengthened step by step. The mock sentimental duet with the elder Germont—among all "heavy stage fathers," the most intolerable bore—and the final scene, where Violetta gradually sinks under the repeated insults of her lover, in all respects more vile and contemptible than herself, who ultimately, before the assembled guests, throws the purse containing the money he has won from the Baron at her feet, as if to buy off his own disgrace by an open and despicable outrage inflicted on the woman with whom he has shared it, brought down the curtain with renewed applause. The last act, with all its revolting details, into which we have no inclination again to enter, was for Mdle. Nilsson a renewal of the success of the first. The soliloquy in which Violetta bids adieu for ever to her dreams of happiness was given with real pathos. The unexpected interview with Alfredo, who, having expedited her end by his heartless cruelty, returns, one might imagine, with a morbid curiosity to witness her last lingering moments, and to cheat her with hopes he knows cannot be realized; the maudlin duet, "Parigi o cara," with its somewhat livelier, though less original pendant, "Gran Dio!—morir si giovane," in which the model youth of M. A. Dumas the younger once more gives fervent expression to his unhealthy passion; and the dying scene, which is the horrible and, under the circumstances, utterly unedifying catastrophe—each and all created a lively impression; and at the end Mdle. Nilsson was thrice called back amid plaudits as enthusiastic as they were uncontested. We can scarcely remember a more thoroughly successful first appearance.

Meanwhile, dismissing the *Traviata*, to which it is to be hoped there may be no future occasion of returning, we must state in *postscriptum* that, historically considered, Mdle. Nilsson's idea of Violetta is precisely the same as that with which the regretted Angiolina Bosio made the English public familiar. She represents her in every sense as a lady, the propriety and repose of whose demeanor afford little idea of the real character—at any rate in the earlier scenes. None of us can shut our eyes to the truth of what the life of this ill-chosen operatic heroine must previously have been; and though the abnormal effect produced upon her by the conditions inseparable from a love that is pure and disinterested, would naturally exercise a strong influence, it could not so absolutely metamorphose her as to make of her an entirely new creature. However, we shall not adjudge Mdle. Nilsson's claims as an actress by her performance of a single character—and that character one which many would feel a repugnance to represent, as Mdle. Piccolomini strove to represent it, to the life. Enough that as a singer she has won, by this her first effort on the Italian stage, an undisputed triumph. Her associates were Signor Mongini (Alfredo), who was suffering evidently from cold; Mr. Santley, whose "Old Germont" is about the most endurable on the

stage, and who, as a matter of course, was compelled to sing twice the lachrymose and monotonous air, "Di Provenza il mar;" Mdle. Corsi, a very good Flora; Mdle. Baumeister, an equally good Annina; Signor Bossi, the Baron; and Signor Foli, the Doctor.

THE VOLUNTARIES OF STANLEY AND KEEBLE, RUSSELL AND ROSEINGRAVE.—Of organ voluntaries none were more popular in their time than those of "Blind Stanley," but they are, as must be admitted, poor, trifling, and inappropriate, and destitute throughout "of that simplicity and grandeur which should characterize all music intended for use in public worship." Russell's voluntaries are more elaborate, and his fugues have more art than interest about them, but it has been well observed that "the smell of the theatre may be said to have passed upon his compositions for the church." Many men of very respectable acquirements have lamentably failed in writing for the organ, an instrument with which to grapple worthily demands the sole attention, and that the attention of a giant or of a genius. Keeble, a theorist and organist of repute, composed voluntaries of tolerable merit, and Dr. Greene wrote various fugues and organ pieces of considerable respectability, not forgetting many others of more or less celebrity in their profession. It seems, however, that Roseingrave, the really great organist of St. George's, Hanover Square, was the only English composer who left behind him, besides an unequalled reputation as an extemporary player in the Church style, a body of compositions which, although long neglected and nearly forgotten, are of that sterling excellence and durability of style, usually considered the attribute alone of the organ compositions of a Handel or of a Bach.

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